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Maggie, the first place to start, because I know you've

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What are you working on at the moment?

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> At this stage we really should my something race

colorfilm







1980 AUSTRALIAN FILM AWARDS

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te bleeftroremet ete film (The Tin Drum ee Film) Geoff Gendeer Merryn R. Birne



Tim Burns Interviewed 266



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In the following article, Jan Dawson discusses Nicolas Roeg's Bad Timing. In the course of her examination, she also replies to several points raised by John Pym in his article. "Il negatified

his article, "Ungratified Desire", published in the spring 1980 edition of Sight and Sound.

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BOBGODFREY Interviewed by Tom Ryan

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as in 1988; were seen with its eighner feature interly has been on capitly in organ in terms and provides in bread properties on Vigorians contact, preferring the safety of his dress finglished, but, in my previous of his work, the world. The mintal comp is Kana Sate 1886 with a first manner may contact to his more or to partie of the same may contact to his more or to Apple is a partie of small historians as the

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Codfrey's curier AV. Bill and Feel — "Is in

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Rides Again achieved netocatty to Assirabate

Yes, is say knowledge, there has been no

In "Dream Dold", one gets the feel-

some As you see in Desired Sea. I age reto school squater it have

ed much, and craffic on with

one that Zoerah played a nas because it's very black, like much of

You have been described by the press as "mx Asstration-born unimeter working in England". What took you from Australia to My mother had agreephable and West Meethard in 1921 must have

My ourcest are British and theart I happened to be born in Australia, I am Bremb This "Aus-

marche how I am \$50 per out Your films are full of what you have described as "sexual numb-uns" and you neem to deal mainly with make fears and fantages. In this something you consciously set out to I suppose they are male somery

got this it nearest too, become it is such a personal thing.

My files are basically the equivalent of the English sounds Kemu Sutra Rides Again, I was epproached by the Rook organiza-

At the same time, you seem to be subsecting that type of filts by forecrounding annioning and maken them rid exious . . . The idea behand divine

want to for its we could go. And it being muchy doning Arrany, we got laughs from that war. See one either be wonderfully funge or trygge, and nobedy

I think I have really worked the doing at the mornant. By-Woman. robats now - and thing but we slib

But there seems to be a desire to You Stan Service in Kneen Survice

confract numbers to be a noise in absentity of their behavour Yes. We are doing one now says, "Ms, ha, but I set a curtoon you know", and pulls out of his Is your human coffeenced by sayour in earth sale? That fifth more with a pocket a phaltas on the end of a muntache, while not necessarily a sort of probable figure . .

I think of myself is a complete considers with sey seese study but too He was a genus, and of The Tie Drum in London was not centry. There was no reason for

as "a storyboard artist" . . .



Bell I am our he would have get

- leaves because to fire too near

"The Red Follows"? Yes A lot of people think we comed The Red Ballows, but we ware appeally another a up. We may

Are there my particular sources, either from art or comics, that have Robert Crumb, J think: You see a lot of Crumb cropping area Great

short Girmin Expressorarm or buck to The Cobinet of Dr Callgan I love the German Expres-

The above incurred was originally broad and in part of SEEE FM a coverage of the 1950 Malineaux Fain Payard

Comen Papers, Augrar-September - 200

1980 MELBOURNE FILM FESTIVAL







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PRODUCTION REPORT

AOADGAMES.

tough Nullarbor ruots. One day, lie realizes there is a psychopathic killer sharing his territory, raping and murdesing young "ladies of the road". Suspected by the politic, and ailed auth by Hitlah Jamie Lee

aided only by Hitch (Jamie Lee Eurlis), a runaway heiress, Qui is caught in a race against time to catch the murderer before being arrested himself.

Budgeted at \$1.75 millior "Reedgemes" is Australia

organistic groups (1850,000)
The Avec Embassy (1850,000)
The Avec Embassy (1850,000)
gainst restals in all theortres is certiories outside Australasis, where the Groads (1850,000)
Organisation has distribution rights. This makes "Repadar to the first Aller mere and the first Aller mere and the first Aller mere and the first and the firs

guaranteed before going into production. Aveo Embassay, which has no equity in the film, also controls some tolevision rights, but not those in the U.S. The remaining \$1.25 million was invested by the Australian Film Commission, The Westorian Film Commission, The Westorian Film



STACY KEACH

LEADING ACTOR Few American stare actors have received the praise accorded

If one were to define your persons it would be of a "lubt-back" character who has a capacity for sudden that cames through occusionally. then does that correlate with your

I think at in a presty for so-sequence, though I would hope one day it would also include a

'Highe' yez also conveyed a strong same of threat. It was a disturbance

Parties I had been influenced by something this Know told me I was doing Falling's a Control Park files his thee wife. house-broken. You posters to smaler quality to Brando in the colled Twendy Twendy Killer Kam

loons, good and really violent It's Actually, one of the respons I find Oad in Reedgemen such an symposis correctand comes ones,

Stacy Keach, New York theater critic Clin Barnes, far one. said. "He is a termenious actor. He should be nominated as a Keach, whose stage week includes 'Indiam', 'Long Day's Journey into Night', 'Hamlet', 'Deathtrap', and 'Hughle', has also made a successful transition to cinema. His film performances include those in "Fat City", "Browster McCloud" "Jesus of Nazareth" and "The Long Riders While in Australia to play the role of Oold in "Roadames", Keach spoke to Peter Bellie, Scott Marray and Tees

lde in Surgeant Stedenko, Browster McLook, and Judge Key room Productes scen to district the productes scen to district the

Do not think files producers and directors cast according in type, whereas theatre directors are more Scoth's and open."

Exactly This as a renisty I develop no ability to deal with all kinds of masses What is over the background?

My father was the dealogue

water for Marin Morser and, in the e saveno war live ha brother cande, colled Mond and Seed

offers But when we may been the Green your background, why did you

more olde theory, rather than

scholarship and west up to the



America's best dissected notice Wall, I must, I just west under the stable and it took me 10 years to get not from under a. It must vary doing a televiner series [Cambe] Perhaps I should have kept to

Later, when I played Jachess in

Another thing you said as the New York Times' article was that you warr 'an Englishman burn in chessical theatre?

sabelesship to go to the Yole Deaths School By then I had lot of plays at Berkeley. These were Bun Jessen's Rarsholowery Four. Rowley, Sens O'Coury's Purply Dart, Yearth of the Part and Scocht's Gallies These more plays a lot of other schools didn't clare do, they were doing themes like people is taken a bitle longer

Qual markets From Fragal (Marine Bileant), who is an Be not free the assess Frankpine

have the chance to sunless a One day, a director at Yale year where Academy of Manic and Describe

How do you take the value of matters actors through drawn school I don't think it's suppressed one. school has descreed a calent. out. I have seen a huppen over and

Okloborat and Stop the World P. Wm It se can travilian from No. it was poinful. The first upon

There are a lot of times where are playing I think Christopher Plummer of one ager who has managed the trageifton. He had difficulty manify, but he has become a

Do you find at easier to work with Nim directors who have had theater level bigsess of emission, as I don't

Which film director has given you structure while he soon oil for a

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for being careless of their fortings on set. Is that something you have Definitely And not perting a

The best desectors I have worked ter. But when you get nothing, or "Oksy, fronts a pent, let's more on", or a protestass "Very good very good", you got yourself at nory good", you got yourself of from the nearth@files of the date: tor. You begin to work within yourself and with the other nature.

startice but it happens on south

How often have you had a good Net often, and again I come back to people like ZelTraff and Harton, I think Walter Hill is a

continuity expressed in his films, values helds or highteen. Havener. values we ship the power to The Lower which comes after Northfield roof. Water del et a openie of ways. And to me that is a the quality during Bandgames At reluction to experiment with other

feeling is that it is an introope, it creases a kind of feeling in the audience of being accepted So. I exhibit a sense of desperation I non on shading forenaugiters of the new thousand have still desired is probably a left more menally. Not be has soon the virtues offering to use other style

When you have finished shoot-

Her difficult is a shooting out of It is a difficult convention to learn, but once managed at has exvalues. Even as theatre, once you have the flow of a plan you on

When you are no the set and you, with the character, Otherwise, you

mornest After you have made a ceablers is coming to twice will corrections. This takes time to What is reget important is understanding the progression of a peop On Bondgames for example, 175 On Bondgames to consumer facility case, becomes it is very there is an event to which the audience is pray but Quid is not

Ms feeling as that confusion, or an implified to deal

destroyed in the cutting room, focus one have to view making a film or on a rest with whose you may with things, creates valuerability.

still have to go abend and do it Is it also so not of faith accepting a The reasons vary. It could be a

It is pertied difficult

ant of someone on a suracese flox would presumably be How confident do you have to be of a director to proceed It's not ready necessary because the malety of film as moment to confident of yourself. In know that

> most be becreasinely risky. therefore, for you to accept proposts

money. After Caribo, which I stid

I accepted Boodgames for there-

Had you seen my of Frenklin's in the U.S. that Pastick was very

builder express and therapters







RICHARD FRANKLIN

DIRECTOR / PRODUCER "Roadpames" is Richard Franklin's fourth feature, follow-

cock is well known, so how Important is his influence on year My Sen Sim. The True Steep of Edition Nell, and, dury I say, wa

second files, Fastage, were complex They were done if an imlimited extent and I degreed to reexamine me approach to direct as I decided I hadn't succeeded pertucularly in deep films off the in Gong Parick. I found that the cheller there was recordably in inerte and salts from And the thing

it. He is interviewed by Scott Murray and Tors Ryan. You are dealing with highly current stone of real life, like It only come to me receptly weathing Helper Shelter on Min-

As for Historick, I consider him not to say I are not excited by Orsen Weller' use of angles, Sorner

A lot of people resert the un-

ing "The True Story of Eskimo Noll", "Fastases", and "Fastick". Franklis also cu-produced the recently-released "The Blac Lagoon", directed by Randall Kleiser. Accel 31. Franklin trained at the film school at the University of Southern California, where he was a contemporary of George Lucay, John Million and John Carpenter, Returning to Australia, Franklin joined Crawford Productions, Greeting enisodes of "Homicide" Having been tutored at USC by John Ford, and bring an arid devotee of Alfred Hitchcock, Franklin is one of those Australism directors to choose filmmaking out of the sheer loss of



Those who see Historia as a moralist often talk about the way be smallcates his audience with char-One can see that potential in the screenglar of "Rossigation", but not in now other films. In that un annear which interests well

I nee Hatchcock's vision to one of or insecure may looking at a from a similar insecurity. He was a glasses
The Newsyres abitsory on

using the files bechause and the in Patrick, if was perhaps shelds different, but Provide could

proofs rather well. It talked about

To me, that is much more inter-ences that so colled persons! New, At the same time, one can find on All are left I have felt as if I've

energy the opening marder it is earlies a little coverdly on my

erformer on Handgames, and you

n tensor, ever when they go to the

"Yes, but nothing happens in Popular for the first 40 manages." Heretages resting, "Yes, but that's Herrison replied, Something had happened in

The interesting thing about dealers in opposed to revotence in to work out what the audieso knows at may given memoral. Then it is a matter of keeping the central

endence - enough so that the audience usys "Come on, come

nateboomships the doct you

but they are more morelly ambiguous than yours. You observe Hitchcock's characters, while was ming in one sense, in smother sense WEST SPAN ...

are the and, and characters bke Scotty People in a Verlage and I suppose. Raper O Thornhall in goess, and though my gaper inspiration in the laws films of Histocock, like Rear Window, Verdge and North by Northwest I manage and Short has come store and Innocent or The 39 Steps 10 differed for me to talk about earing to hear you find unconscious finds between Edition Nell and

Parriet To me, they are at

an attempt at a gener film of murphysics in the was Eskimo Nell Connected with the idea of a

dreamen is the expented previous of vocation in your films. For many Showshers the is a way of taking about the process the mellence is sovers, but it implicates the nadience to will, it this an aspect of cames in Panavalor Secure it in

industry in a rest or concresion in one

that we filled be taken seriously

Robin Wood, I suppose I can't ask

I sometimes think that when

So, whos people say they want

things are fundamental engreebers. custicle from Reedgemen of the received cultural impressess of

corner is a Calmad Sanders', but house I refuse to tell them to her left at Colored Samlers', because I believe Americans make very he

To maisonmunately shaloss cultural resisty of the organize That it got readly up disugreement with Phillip Adams' argument about cors being on the left-trand rate of the read. What you have talked shout is Appendian referred in the files in terms of detada ef decen

Doing what David Williamson



which we should be making. Green that Hilphood's films are often seen merely as technically accum-plished suspense films, he've do you When one considers that Hirch

Yes They had make of Saul opposite about as branches as two Evened de Roche and L. after scapt appeared, but shey so aked tolking to a be of teach dancer felt

They riso had the right to approve the causing of the lend Assiraban, but that warn't pres-

But there is also a successive

adustry which cuters just to

After of, we do speak the

It is the excels who haven't spent

our culture the way it mally is we are sometime selling out. If thei's

when it dute't was at the Earth's





administration and destructive possess to take They regle as well see

Some observers deal the rise of

union on in Better or the 1960s was a major factor in the decider of

Bevilen cleams. Do you see a milar

auric language in the Boltob, the we share a for for that reason.

We have used the Neilarbo Plant in Readgemen in a way which regardless of what they do for the Do they have one makes in terms of the Nullerboy Pain as a francisc So it will go out in sher bend? East's souther see But I'll be a

party to any decision that in reads there will be any problems e screenglay of "Roadcames Knach is mist Was by the first charge?

navanal standing, as opposed to

standard. There is no doubt that

the credibility to corry off the

What was Equity's resetting to your mantier to brier in two American We had a crest deal of treable

enced and established

To Have and to Have Not

Of course, we could have used as presurgency and graphlows child stay

James, 2 felt, was in the maddle

one of their. Hallowers, is the most

It was also more after Hatchcook

dangers with unrealize in the Australian Sim Industry? Consumptionably it has even reached the level of a bloody

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Take for restance, the plealasch, so that leaves us with a wave fully charved the armen coffee break in

One entiring levelled at "Pastick"

newards being too explicit. One thinks, in particular, of the extended you had designeements with your producer on "Princk". If ther, did score of the typewheer at the end

on Partick he stad it was a very What was your reseden to "Pas-nck" being dashed one "American"

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and that could be a finker of Roadgemen, which starts with a lot cade to a applicat interior

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how the problem, to you see it.

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selds ag to 20 menutes at a tame Americas systems, whereby we have online-making freduces on the set

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Roadgames at Dietet Fit best work he was pood a higher for for ri when I was working on Blue Lagon and worked in a boar on the mainland while I was on the





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Return of the **Past Masters**

Jan Dawson reports on the 1980 Cannos Film Festival

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I went to 12 or so produpors, but

ericol And as you know Divide Months was very, very secondal

Haw did you feel approaching your Are before shooting Waters that I

Mantha I had nothing to lose I think it was mainly restituted

There are a lot of very bold What did you bring to the film as an

Every director I worked with -

and that included Federico Fellists, staff "If you are done this film for to beadle as never They dele't Inphered child What an actor

give everyone love and accuracy, and they loved use for that. This was very exportant because I didn's

How did you feel, though, about tacking technical decimes without

learns slowly, but the day be

I and, "I will apper know how so use of " Bo. Photograp and me I had prepared the End two days

was Nice o Surytale for me

What was your next stud I decided to help my hopfered

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I didn't was to concerns the

It is about the files is very close to what happened to you

Dut you model the vacager and, Asset, on rouncill

I was going to mention that scene as I there it is perhaps the band not profel in the files.

I am hopey you my that be-

I was 20 on '68, and a student

One lever you raise in "Diable Membe" is the official construct of political dialogue le schools the situation changed since May



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"Picture" marks your others Pioneer Simmaker John O'Shea has been a major

feature film acoduction. Why has it

Lack of apportunity. There his of recest years - not mayor Domision's Sleeping Dogs and William's Sets - which have received a certain amount of

Do you think the private sector in New Zoaland in becoming more approvided in severang in footgo-

have The surrance of the NZFC in

Spars in the record development of the New Zeeland feature film indexes. With Roger Minums, O'Shea founded Pacific Films, in Wellington, in 1948. Four years later they released their first feature film, "Broken Barrier". O'Shea went on to make two more features during the 1960s -- "Runswas"

1964), and "Don't Let it Get You" (1966), "Pictures". which is due for release next year, marks his return to feature films as a producer. O'Shea saxs the film, which traces aspects of the life and times of two early New Zealand photographers. Affred and Walter Burton, trees to uncover some at the

paths taken in the collision between European and Maeri "Plenses" is directed by Michael Black, and is his first feature since graduating from the London laternational Film School. O'Shen describes Black as a hit like Australian film-O'Shen describes mack as a six line Assertant com-maker Sands Harbutt, "Very determined, persistent,

confident of his own worth, stubborn, obsessed . . . the sort of qualities that are needed by feature filmmakers in this O'Shea, who is a member of the New Zealand Film Commission, recently applie to Claring Percer Welfagton correspondent Mike Nicolardi about the making of "Picoares"

other forms, such as television, A Gramaker and Fred Schopes risks The Devil's Planaround which was a firm he wanted as

Duct New Zinland have the same ment of a feature film infantry that 30 per copt of a film's budget and it is also support confidence to There will obeset he the a feeking of social reseasuabley, of film Expecting
Whether it's the stone on it as in America, I dan't know I under-

We are starting to get the

Haw different in the situation now to that period in the mrd-2968s when you made "Reneway" and "Den't

First, and most experiently.

first Sentere, "Breaken Birrier", made on 1952 .

concerned Brokes Burrier octobile system under which they operated system or which one operates, but it

our meagre savings location and make a feroure film. We didn't have

pierred is Newsfrort like Frank

Today it's much harder for the

What kind of returns did you get from "Braken Barrier", "Rut-Broken Barrier brody and nev there, so we serually stade a profit mostly of Brakes Barter, which In "Picture" you have returned to the European-Moori-New Zealand thome, Way do you think "Pic-

heres" red succeed where the others I believe it has a better chance of seconding than the others I'm

Princ at Hanging Rock a period there address with beyork, where

What is "Pictures" about

When it it set?

ages and fastoric events, but it's a John Rechellers, and a Major chiled

Durke the sold such . . .

Pictores from to uncover some ouths that were taken in New

political repression than was

Where did the idea for the film critina ar?

How did the scrat develop?

What was your reaction to the first

I didn't think it was actafactors



her Zolant some Noons

box-office film I: su't titl and

It is by New Zealand standards



Sorier was in "Broken Barrier" Ves. He's a New Zealander, but

Who are playing the other parts in There are five other prescipal

How long did it take to get "Pursees" off the ground? Vision three years. We need to













In any modern film culture, Bruce Bereaford's record of seven commercial features in eight years would be a considerable body of work. For an Australian director, it is fittle short of prodigious. This profife centive period in the 1970s fit also includes two feature-length teleproperation documentaries) was the cultimisation of

an extensive grounding. When he directed his first feature, The Adventures of Barry McKenzle, in 1972, Beresford, then 52, already was an experience of filmmaker, having been responsible, to varying expendites, for almost 100 shirts, some of compendites, for almost 100 shirts, some of contact of the Australian film rovival. When it began, he was one of those more than ready to apply the expertise and credition acquarted in

began, he was one of those more than ready to apply the expertise and evations negarized in amateur productions, film societies, newsreal and television apprenticeships, advertising, work, governmental agencies and overseas experience. (In Beresford's case, the international factor was considerable.) The Australian film world didn't exactly fall

This sexhowledgment was affirmed by the reception accorded The Getting of Wisdom (1977), Beresford's adaptation of the Henry Handel Richardson novel which retained the period flavor and philosophical threats, while remaining perinent to present-day audiences. Then followed the less-accomplished Monry Movers (1978), a crime tritine that didn't gate, come off, and has best flue to diseit gate, come off, and has best flue to diseit gate of the diseit of the come of the diseit of the come of the come of the period of the period of the period of Australius officers during the

craftsman.

on Breaker Morent

Becomit of Australian Guices ouring in Boart War.

Boa

(as will be pointed out later). Whatever their deficiencies, however, the frel of Beresford's films is nearly always right — from the crude vigor of the two Barry McKenzie comedies to the cold outrage of Breaker Morant.

Born in 1940, Beresford spent his boyhood in West Sydney, an environment he found quite stultifying. His escape batch, he told me in an interview in 1976, was the local Saturday film matince, from which grew a consuming passion to make films. He began with home Smm and 16mm films and, after eradusting from Sydney University with a major in philosophy, worked for Cinesound and the ABC as a film trainer, wrote film criticism and made advertising commercials. In 1963, he codirected with Albie Thoms It Droppeth as the Gentle Rain, from a hallet scenario by Incomes Prevent, which was benned under the antedillovian consorship laws of the day by the Chief Secretaries of New South Wales and Victoria.

secretaries of New South Wiles and Victoria Config overseas in 1964, Beresford spent two Config overseas in 1964, Beresford spent two rectures from that period is direction of the impressive Heims short King Six Wanna (1966), shout Negrean market women and 1966), shout Negrean market women and Beresford was for the years film officer of the British Film institute production board, where he produced To short, directing, column and the role of the production board in 1971; Beresford gave some indication of the section produced To short indication of the section that work when he most distinct the read up to TO comment not without significance in massessing the comment of the section of the contraction of the comment not without significance in massessing the comment of the contraction of the contraction of the comment of the contraction of the contraction

"I hate 80 per cent of underground films, I am indifferent to about 18 per cest, but I think two per cent are beilliant I is with these two per cent that the underground movement is proving invaluable in bringing a new wave of vitality to a stagering com-

Among the notable credits from his years with the BFI are the direction of documentaries about artists Barbara Heyworth and Roy Lichtenstein, and his (better known in Australia) production of Rone Mearities (directed by

Returning to Australia to direct The Adventures of Barry McKenzie, scripted by Barry

 Parts of this interview are quoted as an article, "The Wisdom of Gering a Nume", by Keith Connolly in The Hensis, Melbourne, November 11, 1976.

 Flors and Frinke, May, 1971.

Australian Directors

Humphries from his settifical comic strip, Beresford achieved a big how office success and an almost universal critical drubbing. Yet, for all its ribhal toughness, The Adventures should have alerted the professions Australian commercial film establishment that here was the kind of accomplished, commercially-acute journeyman filmansker is most needed. And Beresford has confirmed that fact with each succession and a strip and the sub-succession and the sub-succession and the sub-succession.

His technical command has grown space with development of a mature style that, if not as distinctive as the pointque des auters demands, marks him as a crafteman of the first

Bereafoot is, primarily, an efficience softialier Bull while his invery optimus for prosgodiest, there are in his films doscerable but a control of the property of the conbination of the control of the conbination of the control of th

withing its base from the same sort of observation. What Humphries enormously exaggerates and makes a joke of, williamson does as drama – still funny, but also a very accurate observation of a way of life."

Even Money Moyers, though a facile rendering of a crime-carer plot, abounds in camens reflecting particular, though not necessarily unique, quasi-nihilistic Australian attitudes. The Gettine of Wisdom and Breaker Marant, period pieces both, disturb the roots of certain other natural characteristics that so back to Australia's colonial past. These hangovers and hang-ups elimpsed in orstation in The Gotting of Wisdom and Breaker Morant, are evident in most of the other films. For instance Burry McKeezie the eternal Austrahan innocent abroad, embodies - in wildest hyperbole - the ambivalent emotions. amounting to a love-hate fixation, about "The Mother Country" common to most Australians born before post-war migration greatly diminished the Anglo-Saxon preponderance in

our national make-up. Writing in the centenary



Bruce Bereaford (left), Robbie Waterhouse and Richard Brennan in the 1961 production of To Pity Sie's a Whose

issue of The Builetie* recently, historian Manning Clark nosed that for the Inst half-century of naisonheed, Australians* "is a one-time colonial people had drifted slowly, and not by their own efforts, into the status of a prevince in the English-speaking world". Manning Clark describes a once commonly-beld view of Australia, whith went back to Wentworth. as

"jest us outpost of British cavilization in the South Seas Ber political institutions were British and her culture was British. After the Commonwealth was proclaimed ... the official symbols of Australian life remained British in the schools, the children learned the aimes of the English monarchs almost from the beginning of time ... they learned the geography of the United Keigdom. They knew more about the rivers

Kingdom: They knew more about the rivers of Europe than the rivers of Australia."

Manning Clark also quotes Henry Lawson's charge that:

"Australian history was not given a place in the school curriculum, not because it was

5. "Shaking off the Philisipes", The Balletin, January

4. Op cs., The Herald interview, 1976.

dull, or raised no great issues but because the governing class of the time wanted to instil a loyal spirit into the minds of the rising generation they wanted to cultivate in the minds of the children an attachment to a mother country which they had

never spen." The baffled emotions of Barry McKenzie's outbursts at the Porns are a hoden-poden of this legacy and a subsequent hazily-formed nationalism that at its noter level manifests itself in vainglorious challenge, Birry's Aunt Edna, played in the films by her creator. Barry Humphries, represents that broad sector of older chiefly (but not solely) middle-class Australia that has never really adjusted to the culture shock of World War 2 and its catacissmic aftermath. Their cozy daydream of living in an antinodean English country has never really dispelled Whatever lip-service they may pay to the reality of Australia's place in an Asian region, they Australia is still riding at anchor somewhere off Land's End. This is the basis of Edna's obsession with the British Royal Family, her relentless imitation of

Royal symby, the recentors mination or bearing stated to the state of the state of the state of the thorner's in English on, her sense to bearing state The "Mether knows best" syndrome permeters The Getting of Wisdom The pupils of a boarding school for young ladies in latecodemia Methods are so coppered for life's peculiarly Brilish stamp shout its bourgool percentages, multiple stamp shout its bourgool state of the state of the state of the sense has The protagoness, Lurin faster-up of the authorises, a superprintinghese and of the authorises, a superprintinghese and

one, but most severely with the school's English permisplat and the traditions they uphold.

As in Breaker Morant, almost all the nasties are British. Their motives may not always be unserupalous, but, in Bazza's termisology, Pommy bastardly is clearly a fact — all the they were from the same lookneeders, that

In this connection, it is noteworthy that the sole character to emerge rough in Breaker Maerant is Major Thomas Ugok Thompsool, the secused Austrialians' defending coursed (the officers are seen to be partly culpable, if grevously wronged.) Though clearly a product of the British-chaped Australian collustronal something else. A country lawyer, officer of a regiment of superb horsemen, he halfs from that Bast Innitise (Morant, low, belonged to III).

after his arrival from Britain as a young men) which, in the latter part of the 19th Century, was irreverently challenging the established British culture of the gittes. This Bush ethos was the wellspring of early Australian nationalism, which becomes an element, though not

the principal one, of the Morant case In spite of the swinctures upon individuals, In spite of the swinctures upon individuals, though never unential, when of maximal Leaving saids for the moment the broad caricutate of the carior films, one draws an overall behand warped anoder misted by social circumstince. In Deet Petry, the central male ware of unfallificial processes, wasted opportunity and highlight processes, wasted oppor-

people of Den's Party sympathetically
"They're a booty lot, but there's nothing
really wrong with these people. I didn't want
to lose any of the hardness fin Williamson's
script], yet I wanted to show the way they
live and that they are nother herrible nor

awful "
Apart from Laura, nearly everyone in The
Getting of Wisdom is a mediscrity, some
deficient in intellect, others berefor
humanity, still others self-centred boors. The
handful of minor characters shown in any positive light are those who, like Laura's embattled
mobiler, and others before a

Money Movers exhibits the most jaunditud vow Everpone to on the make, the wise gays take ruthless advantage of the footish and fallble levality, decency and humanity are discounted. The makes are, in varying deprets, sexist in outlook and behaviour, the formates parasitical sex objects. In centrast, no one in Breaker Morant is really ovel, although a number behave in that manner, either in pursuit of when they see as their duty or from pursuit of when they see as their duty or from the properties.

Another observation Beresford made in 1976 Illuminates his approach "I hate films in which people are treated cruelly = 1 don't mean in the physical sense, but when they're emotionally dead." He order Roger Vodem as a director "consistently cruel and horrible towards his characters".

Beresford can scarcely be accused of espousing feminism. Yet there is a feminist strain in

tion

Don's Party and, to a lesser extent. The Getting of Wisdom. It is perhaps more evident in the former because Don's Party is so contemporary and caustic, emerging in scenes felt that the last reel, in particular, struck "a huge blow for women's lib" (his own, rather

Williamson's screenplay, which sticks closely to his stage play, infers that the principal subordinated their lives to the needs and demands of men. When, in the poisnant closing scene. Don sits alone amid the debris of the party one is montful that his rejection stems not only from the shambles of the night's events, but also from the fiery, and not lone before. Other women at the party are variously neurotic, daffily trendy and selfdeludedly "liberated" (a surf student's concept confirm her status as sexual object).

In The Getting of Wisdom, the chief nurnose of the school is to turn middle-class sicle into marriagoable (i.e., properly genteel and subservient) ladies. The female staff are a pathetic lot, abjectly reinforcing or conforming, dreamland. Laura's revolt against this milieu is primarily a matter of her own superior spirit but also an affirmation of herself as a complete

human being, regardless of sender. This is certainly a great improvement on the sexism, however satirical, of the Barry McKeezie films, including Humphries' panto-



The "thersied" Susua (Clare Benory) finds herself treated as a sex object. Don's Party

(which, it must be conceded, are no more extreme than the nortravals of male ockerism) These and other themes will now be exploted further in the following evaluations of auch of Beresford's festures

The Adventures of

Barry McKenzie (1972) Though its intent is every bet as satirical as the celebrated comic-strip created by Humfilm is often so determinedly farcical that the best of the sailee lies buried. Barry McKenzie. (known to his mates as Bazza and played in the film with engagingly vensionally vacuity by Barry Crocker) is a lantern-would Childre Harolde in a squatter's hat. Accompanied by his Aunt Edne (Humnbries) he makes the abligatory from to the Old Country, where he is rubbished by the Customs, moved off by taxidrivers, seduced by sigmor airts, exploited by National Health, harassed by police and finally

BBC These ensedic misadventures run a hyperbolic eamut of the received Earl's Court wisdom. Poms, who habitually attempt to exsexually deprayed and repressed, as well as

being gullible and fallible. Beresford sets out to be outrageous (an important factor in the film's box-office success, scored in the rosy dawn of Australia's newly-enlightened consorship regulations) and takes a positive delight in juvenile scatology



The saive Stages (Sarry Crocker) arrives in London. watched over by her Aura Eden (Berry Humphree). The Adventures of Earry McKennie.



Denrys Price as the flage lation isappy Mr Gort. The Adventures of Barry McKenzie.

and debauch. Sight gags (gaffes might be more apt) include such flights of inspiration as the hero chundering on the head of a psychiatriswho is examining him, or one in which Bazza's mates form a bucket brigade of urine-filled

Yet there are times when Benefited's essental craftsmassibly is apprared and this into of vulgatity, as in the effective balancing of Humphres' most extraogent creations, Bezza and Edma The film Edma, the emergent Boorque'd iduatif of the observe croin, as sensit in her Wowen's Weekly genteelism as is Bezza in his ability of the extraogent of the properties of the properties of the properties of the protection of the protection of the properties of the protection of the properties of the protection of the protectio

The pacing of this film is a mite perverse. At times it clatters on rumbustiously through sequences from which every possible lough has been squeezed (for exemple, a Keystone gag in which a trench-coated detective, played by Dick Bentley, is repeatedly squashed behind suddenly-opened doors). The Advanture is no determinedly exacts

The Adventures is so determinedly gaterie, so degedity flagmant that, looking at 11 again after eight years, I find my reaction still somewhere between awe and disbellef. A lot of Australian filmgoers had no such misgiving.

Poor Fella Me (1973) and The Wreck of the Batavia (1974)

Between the Barry McKenzie films, Beresford directed, for the Grundy Organization, two feature-length television documentaries. They were unorthodox hybrids, combining conventional documentary techniques with dramatic re-enactment.

Poor Fella Me. a wide-ranging survey

scripted by Bereaford about the last of Australia's Aborgania under white nets, is, at its best, a searlying document, with some siding best of the search of the search

and lax generalities, plus a tendentious pie-inthe-sky optimism about the cosclusion. The Week of the Batwaia, written and produced by Ted Morrisby, suffers from a concept too ambitious for the obviously cut-price burdent. To begin with, the idea of likening.

load of castaways on the West Australian coast in 1629, and Charles Manson, the demonic American cuit leader responsible for ghastly massorers in Hollywood in 1999, was a good one — but should have remained just that. Divided as they get by three centuries, westly may be linked, at best tenuously, by the vaguest of seasociations. At the time, however, the Manson trial was fresh in the public mind and the, no doubt, made the connection more

tempfinic.

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arrays Corneliuse (John O'Connell), centre, and has followers in The Wreck of the Batavia



Compliant and his followers are banged in The Wreck of the Batavia

in themselves, are effectively interspersed with shots of the area, close-ups of relevant documents and footage of recent archaeological finds to make up a reasonably comprehensive whole — certainly one strong enough to do without the Manson immusk.

Barry McKenzie

Holds His Own (1974)

Unlike most sequels, Barry McKenzie Holds His Own is a marked improvement in almost usery wery way. Containing the expected quota of chandering, tube-to-sain, collect notes that the containing the expected properties of the containing the expected properties of the containing that the containing the containing that the containing the

the cultural cringe, making us shrink with embarrasement at the Babbitty of our public figures.

Then Beresford returns to where The Adventures left off, as we see Bazza and Aunt Edna (Crocker and Humphries again) as plane bound for Paris. A quick round-up of national storeotypes, from a locherous Prench pilot to a team of can-popping Australian tourists, soon establishes that we are still in

Bazza country.

During their bref Para soloum it is pretty
During their bref Para soloum it is pretty
to the present the present the present the second of the second of the present the p

Recrusive the sensis Bazza baying over now ground in a farcial, loosely-constructed chost year. Edias is kidsapped by gastast of a Transyllation of the property of proper

Sydney

National Dress of shorts and long socks.

There are indications along the way that, in
this film, Bereaford began to feel surer of himself. One is the related plessure he takes
a parodying film genes — Drazula, Kung-fu,
British War Herote, among others (Hamphries' script is in the same spiril, introduced
to a French prostitute, Bazza is advised:



The Rev. Kevin McKensie (Barry Crocker) who has come to Paris to inchart on "Christ and the Organs". Barry McKensie Holds His Own

Australian Directors

director's greater concern for suiting the film's visual style to its satiric thrust. Not always successfully, but some sequences, such as one in which Bazza and entourner move through an Australia House fover full of happy barbeque parties, reveal a homogenesty tacking The Adventures.

Side by Side (1975)

This film, which Beresford returned briefly to England to direct, is, by almost any reckoning, a disaster. Had they seen it after the Barry McKenzie films, those Australians who undervalued Beresford would have been confirmed in their prejudice. Fortunately for his resultation, the film wasn't fully released in Australia. Side by Side is staggeringly crass. Its pastiche of pop-show film claps, vaguely linked by infintile comedy routines and a (literal) running sag about Barry Humphries runny nose make Bazza, by compenson, seem a monument of

Bernsford is credited if that's the word with three others for the script, but, whatever his contribution to the piffling storvline, he seems lone before shooting was completed. In many sequences, the camera seems boited to the floor, then freed to moments of frenetic, and bers. The apploay for a parrative is about two nightclubs in the London borough of "Shideely" one seedy establishment being



The opposing maticalab owners: Max Nasaet (Terry-Thomas) and Gars (Brits Boyle). Side by Side





httle cur Side by Side

Don's Party (1977)

Beresford's fourth feature, shot in Sydney in 1976, is an adaptation of an early David Williamson stage success (the screenploy is also by Williamson). All the action popurs on the day of the federal election in October 1969. when John Gorton's Liberal-Country Party ALP under E. G. Whitlam

Many Labor supporters like Don Henderson (John Hargreaves) gave a party that night in anticipation of the first federal Labor victory for 23 years. The nine suests who gather at secondary teacher Don's trendy suburban home (the stage play is set in Melhourne) are old cropics, plus wives or sirifriends, and a few newer acquaintances. While the setting is politically-oriented, the film's concerns are a considerable remove from politics. It is, in effect, a long night's journey into self-examination for the partygoers. While the television rattles out the election count, the outcome becomes increasingly unimportant to them - and, by implication, to that part of the electorate they typify.

The film is even more distanced from the political significance of the occasion than was the play. This is as much a matter of emphasis. on Beresford's part than any fundamental restructuring in Williamson's screenplay, a deeper concentration of the play's already dominant concern - to explore comically and satirically, the natures of these representative characters. Williamson scielly contrasts the men's intel-

lectual egoistic pretensions with their true selves. Don and his push belong to the wave of



(Terry-Thomas) and his piano-playing nephew (Humphries), the other, run by two energetic rockers (Billy Boyle and Dave Mount), is a sound-lounce devoted to gop rock

Under a court order to reduce their number by one, the nightclubs finally get together after the film audience has endured an interminable parade of statically-photographed musical acts of no particular merit, unfunny comedy skits and a marmerically repetitive allon brawl by way of finale. Little nurnose is served by continume this execution, beyond expressing the hope that it remains up a very deep vault.



he cast of characters of Bun's Party, adapted from the

Assertables Dissesses

graduates who, in the 1950s, matched Idial of challengs from the universities into the serms of the consumer society—and were consumed by it. They are represented by Don, an English teacher (and aspiring writer) who has just admitted to himself that he is never going to write the Great Australam Novek, Mal Beys consultant, the bests Cooley (Harseld Herkuns), lawyer and self-obsessed stock; and the pathetics Masc (Griaham Kennedy), photopathetic Masc (Griaham Kennedy), photo-

grapher of his wife's adulteres.
All the people is the party under po a turn
under the microscope. Doe and Mai the most
under the microscope. Doe and Mai the most
abundened ideals send ambitions such the
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abundened ideals and ambitions such the
hearly university days when Mai was Don's
hearly now the properties of the properties of the
describes to her opposite number Rath (deanto Dyrsan) as their mutual admiration
society. This mails bend tightens as the evening
secretary the properties of other

on the men and the siry sexism of this "permissive" gesture until, startlingly, marital solidarity is momentarily restored in a blazing row between the four over a financial debiowed by one count to the other.

This sequence affects a striking illustration of Bercaford's increasing behindle commend. The swill, passionate involvement of the two womens, in what began as dealungly exchange someone, the passion and the passion and the saffect, while the surface, this is one that really stirs them. As the discussion wers abought from half-heart for examination of about the surface, this is one that really stirs them. As the discussion were abought from half-heart for examination of about the surface of the s

sympathy for, these emptied Australians who are regarded as victims, rather than villains, of their habitat



Evan (Kir. Taylor) reacts to finding Cooley (Harold Hopkins) in the act with Susan. Dee's Party

from the relaxed indulgence of other episodes, bardens abruptly and effectively into crackling

Dissection of the party's microcosmic guestlist is rounded out by a number of sub-plots. which contribute a little to the social investigation and quite a bit to the film's boisterous texture. There are thwarted seductions the women taking a share of the initiative, some sexy horseolay, a fist-fight and two scatological monologues that bark back to The Adventures of Barry McKenzie (both, however, are in the original play). Both sign munlus Mark who affives appounding with heavy off-handedness that he has left his wife. His artificial brayado quickly dissolves, however, into tacit acknowledgment that the has left him and Mark later defends her from Cooley's criticism, informing the thunderstruck lawyer that he has exctures of them in bed. Mack is also the unsatisfactory catalyst of a mild revolt by middle-class suburbanite Jody (Veronica Lang) against her stufffy

accountant husband Simon (Graeme Blondell) The film continually draws a distinction between the unquestioning conservatism of the nine-sucking Simon and the equally yard norlor-Leftism of the other guests. Typical of these is Cooley, whose professed political commitment is Mithely superficial Beresford nails him early in the piece with a deft juxtaposition: as Don stoutly defends his friend's political concern, Cooley, in his hotel room, is seen preferring a non-show to a television news bulletin on the election. Such visual comments are telling enough, but Beresford can seldom be accused of subtlety. In another visual comment of similar stamp, the camera steals a sidelong glance at a print of Brueghel's "The Wedding" as guests chomp pizza on the

"The Weiding" as guests chomp pizza on the Hendersons' patio.

Beresford is adroit, however, at shifting emphasis within the limited space of the suburben villa where Don's Party was shot. It is symposomatic of middle-class Australia in

It is symptomate or middle-class Australia in the 1970s (and the glimmerings of a more enlightened outlook among some males of the species) that, while all the women in the film are seen in an accessory or exploitative light, they are also the strongest personalities

Don's wife Kath is the voice of present realism. On the one hand abs excitaingly plerces the self-delusions of Don sed his file, while on the other she echoes the inner conflicts of many Australian women of her class and age-group. Striving for personal identity, they are hamstring by self-doubts inculated from infancy.



Don (John Hargrowes) and Kith (Joseph Drynan) accept a present from Jody (Veranes Lane). Don's Party.

The ambivalence of Kath's reaction when libidinous, "liberated" student Susan (Clare Binney) seeks permission for a quick fling with Don is dramatically convincing and thought-propoking.

Spokeswoman for a slightly older group of women is Jenny (the role won Put Bishon the 1977 Australian Film Award's Best Actress Award). Approaching middle age with wearied despondency, she ruefully contemplates the emotiness of her life, doubting the value of resuming her education, resecting the feasibifity of ego-boosting sexual adventure. Jenny is an unpervine symbol of suburban neuroses (that classic contemporary cliche which is no less real for being overstated and misconstrued). The dimly-lit scene in which she overwhelms Don with her woes is a touching. sensitive, if defeatist, statement of the feminine condition for many in modern, middle-class urben Australia

The Getting of Wisdom (1977)

After Den's Party came a film as removed from Berestord's first features as Brest Whitely is from Larry Pickering. The Getting of Wisdom is another leap forward, indicating a simultaneous flowering of expressive means

simultaneous itowering of expressive means and a curbing of excessive ways.

It is based fairly closely on the 1910 autobiographical novel in which Australia's greatest authoress, Henry Handel [Ethel Florence] Richardson, books back in a certain amount of anger upon her schoolslays at Melbourne's Persburging Ladies' College. Florence Means

combe's screenplay is a better-realized version, in spirit and storyline, of the original novel than the one she is credited with writing for Gillian Armstrong's film of the Miles Franklin novel, My Brilliant Career.

Beresford's film treatment, too, is organically fastiful to Richardson's narrative and theme. Most importantly, he takes into account the Nietzschean concepts that

permitted the novel.

The primary of Pulsars, he may be a subtrary as greatly influenced by this glass of Friedrich, Netzashe, and particularly by his motion of the first sperint insociation geals—notion of the first sperint insociation geals—notion to all the primary of the property of the proagonal's development "lowest disease of the proagonal's development "lowest disease". It is a mixed the control of the primary of the primar

The same cannot be claimed for the Beresford-Wiscombe handling of the parrative although the departures are largely matters of dramatic emphasis - as, for instance, the transformation of heroine Laura (Susannah Fowle) into a musical, as well as a literary, prodier. However, this can be justified. dramatically as well as historically. It provides a suitable climax to the film and conforms to the autobiographical facts (the young Ethel Richardson did study music at Leipzig, as will Lenral Laura's mineical property also adds flavor to the plot when she incurs disapproval for a florid performance of Thaibere's variations on "Home Sweet Home", and in a final, with defines of outbority on production day in substituting for the Beethoven she was supposed to play a Schubert imprompty with

posed to play a Schubert imprompte with romantic personal associations. Less legitimate is the treatment of an episode concerning a student expelled for theft. The character of the girl "Chalay" (Alta Longton and Chalay and Chalay and Chalay and extent of the social monegoidality and the depth of her relationship with Laura zer all charged upon The expellions scene is oscillated histonically to furnish the headmater (Burry Humphrins, playing it deal



The historic bandmester (Sarry Humphries) expels Chicky for straing. The Getting of Wiedom.

straight) with a cuptive audience for his thunderously stantimentous outburst about personal honesty. Later, when Later risks everything by cheating in the final exam, she hoodwake the headmaster — and he is subsequently delighted by her examination success, which he sees as reflecting creditably on the school and, therefore, himself.

on the school and, therefore, himself.

This is not the only Beresford film to point to
double standards in Australian society, but
nome does it more effectively.

There are other comparably deft touches. In the headmaster's demandation of the hapless "Chincky", tightening visuals consider with the headmaster's demandation consider with a significant control of the headmaster's pitch, along mit a pitch along mit a pitch and a pitch a



Laura (Sussanuh Fowle), right, and follow students. The Getting of Wisdom.

Beredow's surer handling of the actors in his film is another reliction of his expansing confidence. He guided the inexperienced Susmanh Fowle, given the key role after a well-publicated "valent hand", to a postrayal that conveys the imperfectly controlled desire to be accepted by the mediocritis who determine her drilly existence and a prowing awareness of the guil dividing them. She is most convivancy in just those scores in whith Beredord attains closes: simulfathatow and guilty coulding with the propers of the progray coulding with these family with the guilty coulding with preself and with the restric-

Significantly, too, the only really serious misstep is a romantic face; sided by Beresford and Witcombe which enlarges Lauri's crush on an older student to a full-blown, but delicately suggested, Icohan involvement. What becomes for Lauris a passonace obesions of far less importance to Evelyn (Hitary Ryan), a mature, wealthy young woman marking time at the school before going on to

tive milien

European filiaishag school. Bereaforth Indials the affirer with the affirer with the genetate dishore, but the sexual connection is discordant—which is easily as the sexual connection is discordant when the sexual connection is discordant because of the sexual connection of the con

one using a male pen-name).

Other milestones along Laura's difficult way are highlighted with at least as much effect, and greater legitimacy, by sequences in which she is either buffeted by Victorian notions of respectability or subcorned by the sur's netty.

respectability or suborned by the era's petty caste system

A particularly telling one shows the newlyarrayed Laura succumbing to the design to cut a

Australian Directors

dash at the beadmaster's stuffy "at home". The disapproving reaction to her flashy and canny touch) less-than-technically-perfect plano performance impresses a vital lesson: the cardinal sin in this onvironment is to be "different" is anything but greaser wealth or exalted family.

estited learnly.

Fig. 20 of the control of the con

who had encouraged Laura's flights of funcy now send her to Coventry. The sequential exalation of this episode, with its nimble shots of the girls trailing Laura around the school grounds demanding fresh crumbs of tilillation, followed by an ellipticallyrestrained denunciation, is arguably the most effective simple narrative possage in any Auseffective simple narrative possage in any Aus-

Money Movers (1978)

This film did not do well at the box-office and aroused a very mixed critical response. Its commercial failure was somewhat surprising. A



Eric Jackson (Terry Dosovan), the brams behind the robbery Money Movers.

factually-based crime thrifter featuring a number of popular televisions series actors, it appeared to have most of the ingredients for popular success. Even more surprising, though, was Beresford's choice of such a subject in the first place, almost as if, having established once and for all that he was more than a director of crude comodes, he also felt a need director of crude comodes, he also felt a need

Money Movers is a recy cope in robbers film, scripted by Beresford from a novel by Devon Minthia and based on the author's experiences as head of a Melbourne security company. Such widely-known origins demand workness settings, which the film has, but against them settings, which the film has, but against them densely constructed, entirestly plotted and could's detached — until the last red. Then he unputs the very rails he has so punishkingly and

In a freentically-edited, sub-Peckinpsh welter of gouting blood self own flesh, a final shoot-out not only panetures the steadily fomented tensions, it transports the film to the wilder shorts of berbarity. Admittedly, Beresford has forewarded us with a prologue of similar, though less sustained visceral offensiveness but as a climat to an intricue of the state of th

 not so much because it occurs, but in its about over-statement.
 it could be, of course, that Beresfords intended either puredy (which, after what has gone before, would be exceedingly poorly judged) or homage. The latter seems even less likely P¹¹ don't consciously imitate anyone's



Ene is at the mercy of the infamous Toccatters gang, beaded by businessman Jack Henderson (Charles Tingwell), Money Movers.

style", he said in 1976). Whatever the reasons, and there are, need it be said, production considerations at which a commentator may only guess, Beresford's intentions in other direc-

tions are somewhat clearer.

Cops'n robbers is a gunre beloved of Australian television, and in this film Beresford would seem to set out to prove that anything the box

can do, the cinema can do, bigger and better It is also typical of Australian television that its polygon and better It is also typical of Australian television that its polygones should be so shrighly U.S.-oriented in spirit and application. Maney Movers, however, impacts a distinctive Australian Bayor to what, for all the factual origins of the plot, is essentially an American scale crime, first

For the first time in one of his fiction features. Beresford was solely responsible for the screenplay and, in spite of several disgressions beside that lamentable gun bettle, Money Movers does have a general narrative consistency. At the story's core is a plan to steal \$20 million from the psyrolls handled by a security firm on behalf of its clients. (Minchin's novel flows from his recent memories not all of them barry of the fate of the company be founded. Metropolitan Security Services, which sold out after a gang, discussed as police, robbed the firm's counting, house) In the film, an "inside" job is devised by a security supervisor. Enc Jackson (Terry the operation, including his brother Brian

(Bryan Brown)
Around this Big Job revolve several subplots, such as the gate-crashing entry into the set by a bunch of professional criminals — also drawn from real life — known as the Toe-



Crime can be business: the immiculately drossed Jack Headerson Money Maners.

cutters, from their persuasive methods of enlisting the co-operation of prospective partners. Their leader is a prissily respectable businessman, Jack Henderson (Charles Tingwell), a characterization presumably intended to indicate that crime can be a business, and

to indicate that crime can be a business, and vice versa.

There is no sign of the television cop-show's folk-here: the tough, incorruptible officer with a heart of gold. The closest the film gets to him

- and it is not very close - is in the person of a company accurity award. Dick Martin (Ed. Deverganx). A former policeman dismissed on a corruption charge (yet presumably acceptable to the private organization), he is determined to vindicate himself. But he is finally outwitted by the quick-witted police detective. Sammy Rose (Alan Cassell), who "set him up" originally. Rose is symbolic of those fivile apparatchiki who thrive in all cultures in that murky zone between the legally permissible and the illegally possible. He has a foot in both camps and usually wins, whatever the outcome. Also watching the security men is an insurance-company spy, Leo Bassett (Tony Bonner), who typifies the film's attitude - the "straighter" they are, the less effective. A far more competent watchdog, the company's

chief of security (He Psyce), is a homosexual. In spite of its girte finale, (Newcy Mavers) is an scoppible, if less than immutulate, variant on the traditional cops in robbers conception. Beresford succeeds missistening interest in the central plot even white districting as with sub-plots, a little wit, some feeble social comment and frequent displays of voience. Why if doesn't quite gale book down to the fact that the homosetic control plot even the distriction for the second control plot of the fact that the control plot of the fact that the

Breaker Morant (1980)

This is easily Beresford's best film to date, secrebly up to some of the more extravagant praise lavished at Cannes, but a major achievement nonetheless, a milestone for director and industry alike. No other Australian film has more convincingly established the mood, as well as the look, of a historical period — not even Phil Nove's Newsford, Feed Scheppis' The Chast of Jiamite Blacksmith or Philippe More's New Ford. Deep Nove Newsford.

Moreover, in tapping the vein of an 80 yearold standal, Bereslord bires into a twinging contemporary nerve. His Morant is seen as a man with a riding-boot in two crass the sualit self-rightcoursess of 19th Century colonialism



and the darkenine distillusion of its 20th Century dismemberment, "Breaker" Morant was an erudite English-expatriate Australian, ship and a minor poet of The Bulletin school. He was an officer of a Boer War counter-

insurgency outfit with a largely Australian complement called the Bushveldt Carbineers Its tob was to eliminate, with extreme prejudice if necessary, surviving Boer guerrilla bands. In the BVC of 1901 may be distinguished an usly phenomenon that gullulated throughout this century, spawning the Black and Tans and their unlovely colleagues of many other colors, as well as the Ligutement

Beresford, naturally-enough, doesn't project any of this, though he does make plain that. while Morent and others did indeed kill Bonr prisoners as charged they believed they were

In a mond of controlled, but deeply-felt outrase. Beresford asserts that the court-married conviction and execution of Lieutenants Harry Morant (Edward Woodward) and Peter Hand-

cock (Bryan Brown) was a cymical miscarriage of justice Beresford - he also wrote the script in

Stevens - takes the line that the trial, virtually forgotten for decades, but revived and reexamined by several writers in recent times. was at best a set-up, at worst a frame-up. The film contends that Morant and Handoock dind before the firing squad (a third officer, Lieutenant George Witton, played by Lewis Fitz-Gerald, was moled) because the British commander, Lord Kitchener (Alan Cassell) sought to assure the Boers (after subjecting tions of their subsugators (some 60 years later another military command in another part of



the world would call it "winning hearts and

Subdued in the set battles (not without much offset and humiliation on the part of the Burish) the Boors in 1902 were still a dame. nuisance because of their wide-ranging guerrilla tactics. Draconian measures were called for - and applied Civilians, including women and children, were herded into concentration comps (the British actually used the term) and cantured irregulars summarily dealt with although they were only marginally less "regular" then such groups had been at any stage of the war. Here, too, Beresford scarcely needs to stress the modern parallels; they are dis-

Another comparison also occurs - a flattering artistic one Breaker Morant clearly has much in common with Paths of Glory, Stanley Kubrick's great anti-militarist drama about three French soldiers executed in World War I

"pour encourager les autres". Not only are the situations similar - in each film scapepoats are made of soldstes who honestly did their duty but some of the principal characters match lack Thompson's defending counsel Major Thomas is brother-in-arms to Kirk Douglas' enraged Colonel Dax, while Vincent Ball's slippery Colonel Ian Hamilton (Kitchener's aide who. 14 years later, was to have the Anzacs in his command at Gallipole) is not unlike that bland carnerst General Boulanger played, appropriately, in Paths of Glery by

Adolohe Meniou However, while such identifications are natent enough, thematic similarities should not be pressed too far. Kubrick's film is blazingly anti-war, Beresford's a sight cooler. His concern, the degradation of war, is summed up

in Major Thomas' cry, "The tragedy is that these horrors are committed by pormal men in shanomal conditions "

Australian Directors

The threst of Breaker Morant may also be held to be and-British, in that the villains are all British regular officers, aded by a couple of service NCOs Handocok Lonoincistly voices this strain." If you're may enough to John a Pommy regiment, you can take what s coming to you!"

British as a service of the property of the British were the archimptralists. and the British were the archimptralists at this point.

history,
It is also the most relaxed of Beresford's
films, another mark of the artist thoroughly in
command of his material. This shows up in
several ways, such as his handling of a few
humorous touches that point to the
Kafkaesque situation of the accused. The best
of these comes after the Australinas are incredibly released from their cells to help fight off a
Beer raid. Handoock suites: "Well that broke."

While the film's implications are understated, attention to detail is quite rigorous. There are, to be sure, simplisms in the opening scenes and titles does a few anechronisms of modern audiences with a largely forgotten colonial war) and some equally arguable chronological telescoping.

By the time the court-martial begins, enough of the Boer hinterland has been nacified to warrant a placatory sesture - hence this showtrial, designed to bring in a quick and exemplary verdict. Already we have heard Kitchener. say "If these men have to be sacrificed to belo convince the Boers ... it's a small price to pay!" He siso tells prosecutor Major Bolton (Rod Mullinar) that the killing by the BVC of a German missionary named Hesse has gravely harmed Anglo-German relations (though be surely doesn't need to remind the major, a prominent London barrister in civil life, that the Kniser is a grandson of the recently-dead Ouren Virtorial "The Germans lack our altrusm". Bolton drily remarks. The prosecu-

tion has been given ample time to prepare its use from evidence amassed in a preliminary inquiry. The defence has 24 hours. Although presented as a wronged party, Morant sn't alamonized. Flaws of personality



to count, accompanied by Major Thomas (Jack Thompson), account from left Breaker Marant

a reckless youth. Other traits, such as physical pourage, hot-headedness and a rather selective sensitivity to human suffering, are not exactly inappropriate in an officer of a punitive military protagonist and victim A drop-out from middle-class English society - for which he

now, in middle-age, regretfully yearns -Morant is runfally aware of being a nawn in the cynical game the British are playing in South Africa. After he angrily nominates Matthew 10:36 as his enitanh. Beresford craftily interestfies the quotation's impact upon a modern audience unused to Biblical reference by holding back its enunciation until the nadre finally declaims, "And a man's foes shall be those of his own household. Morant realizes that he isn't blameless, and

three men acknowledge that presoners were executed, some in cold blood. Currously, the film also has Handcock admit (to Witton, not to the court) that he was responsible for the death of the missionary, although researchers like F. M. Cutlack¹ contend that this charge was never proved. Beresford implies a tacit understanding between Morant and Handcock that ine word about the BVC holding a group of

Boor prisoners. In the other cases, however, the Australians were - or thought they were - actine under

the orders, transmitted through the BVC's Captain Simon Hunt (Terence Donovan), of the British high command Defence counsel Major Thomas repeatedly brings this out in the trial scenes, finally forcing Kitchener to make a proxy denial through his side that the instructions were ever issued How the defending officer struggles to

dozend fight, refuting prospegution evidence. discrediting witnesses, citing precedents, is the core of the narrative, based on Kenneth Ross' stage play. Breaker Moross The delineation of Thomas' progress, from fumbling uncertainty to committed assurance, though a mite too facile, is the most positive example of character. development in any Beresford film (enriched here, of course, by a consummate performance from Jack Thompson). Plucked at short notice from a fighting unit, the New South Wales. 8 Roseber Moonet Use Smith Sudney 1962.

Purks Moreon recommensarily selected from his cell, fights off a Boot awack Breaker Meeans





The execution of Lieutenints Morant and Wilton Breaker Mernet

Mounted Rifles (which, he indiggrantly tells the court, his been engaged in population-control measures no less arbitrary than those carried out by the BVC. Homes conflicts to the court of the second of the been as a country-town folicitor, not at the hair Courtroom dram, even when the audience is aware of the outcome, makes surefixed as the second of the court of the second of the country of the second o

Interwoven into the deceptively-mannered procedures of the courtroom are other illuminative asides, including the amazing, but factual, episode already ceferred to of the three men being released to fight off a Boor attack, then returned to their cells as if nothing had happened. Other backgrounding digressions to the nearby town of Potermaticibury, indicate

that there is as much conflict in the all-bottefested Boer Camp is among the occupying British — a collaborator is assistanted, a group of women crullians dining with the Bettein commander are embarrissed when a young Boer sings. "Safe Marias!" (more oural trony arises from a British malitary band's readining of such widness in musical backstround to the immediately widness in musical backstround to the immediately

This contributes to the mounting sense of doom, culminating in what is quite possibly the most moving shot Berestord may ever compose. Morant and Handcock, marching sturdly side by sed to face the firing squad, silently, and uncharacteristically, link hands. There is a lound of sentimentally about this sense that runs counter to the film's senerally severe tone, but its effect is envisively element.

The Films of Brace Bernsfood

Filmography

1960 The Hunters, I form, black and white, 6 mires The

1962 The Devil to Pay 16mm, black and white, 30 may (7) Cast John Bell 1963 Clement Meadmore Pilm on the sculptor.

Clement Meadmore 1963 It Droppeth as the Gentle Rain 16mm, black and white, 6 mins Co-directed with Albie Thoms Cast

Lyn Munro, Cam Perry, Terence McMullen, Gar-1965 Film For Guitar, 16mm, black and white, 3 mass

Okol Ohaze 1965 Traditional Dance 16mm, block and white, 3 by the mask of the Nigerian pop group. Somey and

1965 Eastern Nigerian Newsreel No. 36 | Jenm. black and white. 1966 King Size Wessen 16mm, ottor, 7 mms. A des-

evenues of the Nicerus lornes which take market 1968 Extravaeanau 16mm, color, 15 mms Bernsford also phetographer and editor Highlights of the 1968 Tramway Museum Society and Old Motor Magazine Grand Transport Extra vaganza at Crich.

1968 Lichtenstein in London 16mm, color, 20 mms Beresford also photographer and editor. A film record of a Lightenstein reprospective exhibition at the Tate Gallery, London

1968 Backura Hepworth at the Tate, 16mm, color, 1 mina Beresford also photographer. Film record of the entroppective exhibition of the sculpture of Dome Buchara Herworth at the Tate Gallery.

1918 Martin Arrivas (?) 1970 Cinema of Raymond Fark, 16mm, color, 9 mass

Beresford also photographer, address and co-scriptunfortunately neglected American master of the 'B film, Raymond Pack, whose films include Mass Man Strike at Dawn, Return of the Swame Virging and I Was a Transvestile for the CIA.

1970 Ares of Village India 1 from color, 26 mins Beresford also photographer. A film on Indian village art

1971 View from the Satellite Television documentary

Alnon Hyde, Lenare Prout 1974 Wreck of the Batavia Production company Grundy Organization, Director Bruce Bergsford Scriptwinter Edwin Morrisby Photography Gule Tatersall Sound Tony Hide Executive producer

Totersall Sound Tony Hitle Executive producer Edwin Morraby Poulucium miniger Jane Scott Gougt 16mm. Specing stock Engineered to Length, 52 mins First released 1974 Cast John O'Connell (Corneliusz), Nincy Hutchinson 1974 Barry McKenzie Holds His Own Premotional

1973 Poor Fella Me Production company Grundy Organization Director Bruce Bereaford Script-writer Bruce Bereaford Photography Gale Tatersell Editor William Anderson Executive prodater Edwin Morrisby Gouge 16mm Shooting stock Eastmanoolog First released 1971 Cast Gavin Hamilton, Kevin Hyde, Kevin Memer, Garry Willers, Graham Corry, Billie Bradley,

1975 Barry Humphries Stage Show Film Production commerce. For Porter Productions.

197(1) Million Dollar Balty Television rules (1) Features

The Adventures of Barry McKenzie Production comnear Loreford Productions Producer Philip Adams Director Bruce Reported Scriptweezer Berry Humphriss. Bruce Beresford Besed on the comic sone by Berry Humptown Photography Don McAlaine Sound Tony Hide Editor John Scott Production designer John Studdart Songs by Peter Best, Barry Humphries, Barry Crocker Production manager: Richard Bremain, Assunant editor William Anderson Length 114 mins Grade

ant outer within American Larger 110 feets Unique 35mm. Shroung stock Eastmentolor First reloised 1972. Cist. Barry Crocker (Berry McKenco), Berry Humphrics (Aust. Edne/Hoot/Meyer de Lamphrey). Peter Cook (Dominic), Spike Millian (Landland), Dick Bendey (Deportivo), Desrin Price (Mr Gori), Julie Covington (Blanche), Avice Landon (Mrs Gort), John Bukewell (Herself), Paul Bertram (Curley), Maria O'Bright (Carelege Thighs), Wiffred Grove (Customs

Barry McKergle Holds His Own Production company Res Grandy Productions Producer Brace Beresford Director, Bruce Beresford, Sengerenter Barry Humphrica, in collaboration with Bruce Beresford Photography Don McAlarie Sound Les Bone Supervising editor John Scott Editor William Anderson Production designer John Stodelers Componer Peter Best Associate producer Jane Scott Production managers Drummond STORICE HIS SON PRODUCTION MANAGES DIVINION CHARLES AND ASSIST-ant directors Neil Vier-Miller, David Barrow, Dick, Redevotor Nobby Clark, John Frans Musical stations

pp/Kevin McKenzje), Berry Humphries (Edna Everage) Sen Dougley Margon/Dr Meyer de Lamphrey/Buck-

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Waters (Rev. Robert Shepherd), Barry Hamphrets (Rev.

Strachey), Kerry Armstrong (Kate Horner), Celia de Buigh (M.P.), Kim Deacon (Lifth Gordon), Alix Longman ("Chiristy"), Hilary Ryan (Evelyn), Jo-Anne Moore (Tilly), Amarch Sing (Cupid)

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Breaker Maraut Production correspon South Australian Print Corporation Producer Mass Certail Director. Brace Bereafted Scriptwriters Brace Bereafterd, Josephon Hardy, David Stevens, Based on the play by Konneth Ross Photography Don McAlpine Sound Vienock Production accretary Barbura Ring Assistant director Mark Exerton Continuery Maya forton Prodistri's assistant Mosa lecton. Conturnes. April Senior Make-up Judy Lovell Handresser Catherine Larney Set construction. Herb Pieter Musical arranger. Phil Stants Hosth Harms, Peter Richards Length 100 mins Guage Jören Shoosing stock Entrancelor First released 1980 Cast Edward Woodwird (Harry Breaker Mount) Jack Thompson (Maj. Thomas), Bryan Brown (L: Poter Hundrock), John Warnes (L) Alfred Taylor), Chirles Tirawell (La Col. Denny), Torre Donovin (Lt Senso Hars), Also Court (Lord Kechoner), Ray Meagher (Set Mai. Drummend). Lowis tra-Gerald (Li Witton), Rod Mellinar (Mei Charles

The Editor thanks his following for their bird institution in the production of this monogough Richael Becessar, the British Flin Institute Information Control, Mail Carroll (SAFC), Barry Everard (Barry Everard Hittle, Alin Funny (Roadshew), Sara Pitzalian (Australian Hiro), Bill Gavis, the Circuity Organization of the Property Control, National Print Institute (Australian Control, National Print Institute), Alin Funny (National Print Institute), Alin Thomas (Alin Thomas) and Aline Thomas.

Text and filmography @ Counght Cinema Papers Pty Ltd.

Editor Scott Murray Designer Kerth Robertson

A Cinema Papers publication

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T I M

BURNS

"Against the Crain" is concerned with publics, film and communications in the service of the enginthic State. It seeks to expose interngt by the State and compenie repairation to provide selvinie of the film into sect of individual treats, and the second of the section of individual treats, next in terraction and the political month of continuous arserted (treatment) and the political month of continuous repairation. The handground is the entirelyine development of nucleus power. The main character, Kay Urid, fine-Sydpart for to know the relation of the section of the continuous and the section of the section

East Unit's petited position is that af trained individualist ratis who seeks to advance the practical implications of his work. His measured towards mass or collecting political activity is never fully realized. These gloom the film is compared shorest his nection.

In the fellowing interniew, Tim Burns tilks to Noel Furdom the collection of the colle

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"Valence and Mr are more or been processors. The orange of wheel which

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The AFC, Febr Average and docen't have the mass audience that

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Are you supplied with it pecknically?

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So. I started looking more fa-

that is the film. If I had said an Artifice \$1. before, I may have Do you feel baselet with Super 8

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evolcheutes relationship with A lot of the soundtrack was fectory segrees, fike television

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At present, there is an emparate or anticonting to Australian classes, whereas films the years and those of species, there is an emphasis on by Affric Thoma, which concentrate on an arton rentry of contomporary Australia, aren't getting any attention. It this because they are adversary flux?

Yes, If you walk out with a Panavisite climers and sim it at a middock in Waters, you have to making paried filtre The Australian filtr industry has saffered mormously bestets of the the European, way of making films. Tree of Weeden Clogs and

Padro Padrone, for excepts, are low-budget European films. They I see qualities where then m sators. They use the people around the salestion. They about

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